About this test

The Music Education test is intended primarily for persons completing teacher training programs who plan to become teachers of music in kindergarten through grade 12. It is designed to measure understanding of the basic content of undergraduate music courses, with emphasis on the teaching of music.

The material covered in this test is broad in scope to account for variations in preparation, and an attempt is made to emphasize the core of knowledge that is common to the training of all music education students. Major emphasis is placed on the comprehension and application of concepts, principles, and practices rather...
than on the recall of isolated facts. The importance of listening skills in the study and teaching of music is reflected by the inclusion of 45 questions based on taped musical excerpts. A cassette audiotape, on which the musical excerpts are recorded, accompanies the test.

The 150 multiple-choice questions are divided into two sections. The first section is allotted approximately 40 minutes; it consists of 45 multiple-choice questions, each of which is based on a taped excerpt. The examinee is asked a question dealing with a particular aspect of the taped excerpt. The question is spoken on the tape and written in the test book; the answer choices appear only in the test book. The questions on the taped section focus on particular aspects of the musical excerpts, such as style or period, compositional technique or device, harmonic progression, instrumentation, form, principal rhythmic or melodic pattern, mode, meter, and texture. The taped listening questions include the content categories of music history and literature, music theory, and performance skills; a few listening questions may include content on curriculum, instruction, and professional concerns. About half of the items from the first three categories have taped aural stimuli. The taped section makes up 30 percent of the entire test.

The second section of the test is allotted 80 minutes and consists of 105 nontaped multiple-choice questions, some of which refer to printed musical excerpts or diagrams.

### Topics Covered

Representative descriptions of topics covered in each category are provided below.

#### I. Music History and Literature
- Music of all periods, with emphasis on the eighteenth, nineteenth, and twentieth centuries; world music, jazz, and American folk and popular music are also included
- Style periods (chronology)
- Stylistic characteristics such as melody, rhythm, harmony, texture, and dynamics
- Composers
- Genres
- Music literature
- Performance media (instruments, voice, and electronic media, such as synthesizers)

A approximately half of the music history questions are based on taped musical excerpts

#### II. Music Theory
- Compositional organization: pitch, including scale types and harmony; rhythm; texture; form; improvisation; use of the expressive elements of dynamics, articulation, tempo, and timbre
- Acoustics: consonance, dissonance, overtones, intonation
- A approximately half of the music theory questions are based on taped musical excerpts

#### III. Performance Skills
- Conducting
- Interpretation of style and symbols, including score reading
- Improvisational techniques
- Performance literature
- Critical listening and performance error recognition
- Acoustical considerations involving rehearsal rooms and performance areas
- A approximately half of the performance skills questions are based on taped musical excerpts, some of which test the ability to detect errors in the taped excerpts

#### IV. Curriculum, Instruction, and Professional Concerns
- Course offerings from kindergarten through grade 12
- Course content: psychomotor, cognitive, and affective behaviors, conceptual elements of music, learning sequence, performance skills appropriate to grade level, interdisciplinary aspects, evaluation of students, pedagogical approaches, selection of appropriate vocal and instrumental materials, classroom management skills
- Sociology, philosophy, psychology, and history of music education
- Professional literature: journals, reference works, and other source materials
- Professional practices and ethics
- Professional organizations
- Several curriculum, instruction, and professional concerns questions may be based on taped excerpts
Sample Test Questions  Music Education (0110)

The sample questions that follow illustrate the kinds of questions in the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions.

Directions: In this section of the test, you will be asked questions about taped musical excerpts that will be played aloud. You will hear each question spoken on the tape. Each question, followed by five answer choices, is also printed in the test book. In each case, listen to the excerpt, choose the best answer, and then fill in the corresponding space on your answer sheet. Base your answer only on the particular excerpt you will hear, unless the question specifically asks about the larger work from which the excerpt has been taken. Each excerpt will be played only once, unless otherwise indicated.

(Heard on tape: excerpt from Schubert's Heidenröslein.)

1. What is the style or genre?
   (A) Chanson
   (B) Lied
   (C) Madrigal
   (D) Bel canto
   (E) Plainsong

(Heard on tape: excerpt from Raga Mohana — a vocal performance of a South Indian raga.)

2. The excerpt contains two phrases. What is the relationship of these two phrases?
   (A) The second phrase is an exact repetition of the first phrase.
   (B) The second phrase is an ornamented repetition of the first phrase.
   (C) The two phrases contain contrasting melodic material.
   (D) The second phrase repeats the first phrase in augmentation.
   (E) The second phrase repeats the first phrase in diminution.

(Heard on tape: excerpt from Wagner's Prelude to Tristan und Isolde.)

3. What is the period of composition?
   (A) 1700–1775
   (B) 1775–1830
   (C) 1830–1900
   (D) 1900–1940
   (E) 1940–1980
4. In which measure does the performer sing an incorrect pitch?
(A) Measure 3
(B) Measure 4
(C) Measure 5
(D) Measure 6
(E) Measure 7
Sample Test Questions  Music Education (0110)

Directions: Each of the questions or statements below is followed by five answer choices. In each case, select the best answer and fill in the corresponding space on your answer sheet.

5. The proper term for music performed during the course of a play is
   (A) intermezzo
   (B) symphonic breaks
   (C) mood music
   (D) program music
   (E) incidental music

6. Which of the following is true of the exposition, or first section, of a fugue?
   (A) Only the subject is presented.
   (B) Each voice presents the subject once.
   (C) The first voice is dominant throughout.
   (D) The first two voices pass the subject back and forth.
   (E) Melodic movement is conjunct throughout.

7. The conductor’s preparatory beat before the start of a piece of music should indicate tempo, dynamic level, and
   (A) timbre
   (B) texture
   (C) structure
   (D) expressive quality
   (E) instrumental or vocal range

8. Both of the rhythmic motives above are typical of
   (A) the polonaise
   (B) Bach fugues
   (C) piano nocturnes
   (D) ragtime
   (E) boogie-woogie

Grade 3 — Aural discrimination of major and minor melodies
Grade 4 — Selection of major or minor chords to accompany a melody
Grade 5 — Construction of major and minor chords and scales

9. The curriculum sequence shown above is an application of which of the following theories of learning?
   (A) Piaget’s cognitive stage theory
   (B) Skinner’s reinforcement theory
   (C) Bruner’s spiral curriculum theory
   (D) Maslow’s hierarchy-of-human-needs theory
   (E) Thorndike’s association theory
10. The Music Code of Ethics developed by the Music Educators National Conference, the American Federation of Musicians, and the American Association of School Administrators deals with which of the following?

(A) The “fair use” interpretations of the copyright law
(B) Distributing royalties to publishers, arrangers, and composers
(C) Distinguishing between performance activities appropriate for school music groups and those for professional musicians
(D) The practices involved in the selling and purchasing of musical instruments and materials
(E) The policies regarding in-service education for music teachers

Answers

1. The excerpt heard on the tape is for tenor with piano accompaniment. The harmonic language, text, style, and expressive quality of the excerpt suggest that it is an example of nineteenth-century German lieder. The correct answer, therefore, is B.

2. In the excerpt heard on the tape, the melodic outline of both phrases is the same, but in the second phrase embellishments and ornaments are added to the melody heard in the first phrase. Because the two phrases have the same melodic outline, they are not an example of contrasting melodic material. The second phrase is not an exact repetition of the first, nor is augmentation or diminution heard. The best answer is B.

3. The excerpt heard on the tape is scored for a large orchestra and uses complex chromatic harmonies. The style, harmonic language, and instrumentation suggest that the work from which the excerpt is taken was composed during the second half of the nineteenth century. The excerpt is, in fact, from Wagner’s Tristan und Isolde, completed in 1859; Wagner died in 1883. The correct answer, therefore, is C.

4. The excerpt heard on the tape contains one pitch error: in measure 4, the D♭ in the printed score is sung as a D♮. (The pianist also plays D♮ in measure 4.) This is the only incorrect pitch performed in the excerpt. The correct answer is B.

5. Incidental music is defined as music to be used in connection with a play, performed during a play, before an act, or between acts. None of the other choices are associated with plays. The correct answer, therefore, is choice E.

6. In the exposition of a fugue, each voice enters with the fugue subject and presents the complete subject once. Choice A is not correct because a countersubject is typically heard in the exposition, in addition to the subject. The contrapuntal nature of the fugue contradicts choice C. Choice D is not correct because each voice presents the subject only once during the exposition. Choice E is not correct because fugue subjects generally combine conjunct and disjunct melodic motion. The correct answer is B.

7. The conductor’s preparatory beat should indicate the expressive quality of the music that is to be performed, in addition to the tempo and dynamic level. The preparatory beat cannot indicate timbre, texture, structure, or range of the music. The correct answer, therefore, is D.

8. Both rhythmic motives are characterized by syncopation, with attacks off the beat rather than on the beat. These features are characteristic of the syncopated melodies of ragtime. The syncopated motives given are not typical of the polonaise, Bach fugues, piano nocturnes, or boogie-woogie. The correct answer, therefore, is D.

9. In the curriculum sequence given, the concept of major and minor mode is presented and repeated at a higher cognitive level for each grade in a spiral approach. The activities also progress from active involvement to more symbolic understanding; this progression is central to Jerome Bruner’s theory of instruction. The correct answer is C.

10. The Music Code of Ethics, which has been widely adopted by musicians and school administrators, is concerned with defining the situations in which it is appropriate for school music groups to perform, as opposed to those situations in which it is appropriate for professional musicians to perform. The best answer, therefore, is C.